

THE CLEVELAND MUSEUM OF ART
Education Department

ANNUAL REPORT INDEX, 1966

1. Report of Curator of Education, Thomas Munro
2. Report of Associate Curator of Education, James R. Johnson
3. Report of Supervisor of Suburban and Private School Classes,
Dorothy VanLoosen
4. Report of Cleveland Public School Art Teachers, Dorothy Taylor
5. Report of Supervisor of Clubs and Adult Groups, Janet G. Moore
6. Report of Supervisor of Studio Classes for Young People,
Robert J. Rice
7. Report of Exhibitions, Janet Mack
8. Report of Adult Motion Picture Program, Edward B. Henning
9. Comparative Statistical Report for 1965 and 1966
10. Publications by Education Staff for the Year 1966

THE CLEVELAND MUSEUM OF ART

Department of Education

TO: The Director
FROM: Thomas Munro, Curator of Education
SUBJECT: Annual Report for 1966

1966 will be long remembered by everyone connected with this Museum, as the year of the Golden Anniversary. A backward glance at the year recalls a brilliant list of special exhibitions, new accessions, guest lecturers, banquets, concerts, and admiring visitors from other parts of the world. For the Department of Education, it was a year of unequalled opportunity to see great works of art, some from the past fifty years and some from Medieval France; to learn about them from experts and to help other observers enjoy and appreciate them.

Among the lectures and courses related to the special exhibitions was the series on Fifty Years of Modern Art by Clement Greenberg, René Huyghe, J. P. Hodin, and Dore Ashton. Another was the series on Golden Anniversary Acquisitions by A. Hyatt Mayor, Ernst Kitzinger, S. Lane Faison, and Sherman E. Lee. A third series, on Treasures of Medieval France, was given by Hubert Landais, Marcel Thomas, William M. Milliken, Philippe Verdier, Thomas P. F. Hoving, and Charles Sterling. In addition to these single lectures, a course related to the exhibitions was given by Richard West (Ford Foundation Museum Intern) on modern art. One by James R. Johnson and Robert E. Lerner was on the history and art of medieval France.

Special courses for adults on other subjects were given by Dr. Johnson on An Introduction to Art History; by F. den Broeder and Richard West on Seventeenth-century Architecture in Rome and Post-Expressionist Painting in Germany. One by Thomas Munro dealt with Standards of Value in the Arts. A number of short courses for adults were given, some for Museum members and some for special groups such as the Women's City Club, the College Club of Cleveland, the National Home Fashions League, Hawken Elementary School, and the Art Education and Nursing Departments of Western Reserve University. These were presented by Miss Moore, Mrs. DeOreo, Mrs. VanLoosen, Mrs. Myers, Mr. Linsey, Mr. Ertman, Miss Sica, Mr. Rice, Mr. Reid, and others. Two notable courses were given by Janet Moore on Japanese art, on one of which she used the color slides made on her recent trip to that country. Several talks were given by Martin Linsey with the slides made on his European trip earlier in the year. Both of these staff members have greatly enriched our collection with these colored lantern slides. Many members of the staff gave gallery talks, guidance to adult groups, and talks at educational staff meetings.

An idea of the broad scope and variety of the work for children from Monday through Friday (including Senior High School students) is given in the detailed reports by Mrs. Dorothy VanLoosen for the Museum staff (serving the Suburban, Private, and Parochial Schools) and Miss Dorothy Taylor for the Cleveland Board of Education (serving Cleveland Schools). With a full-time staff a little larger than in previous years, including new recruits to whom the work must be explained, these

teachers do a heroic task of meeting the needs of school classes within the Greater Cleveland area. More suburban classes than ever before are coming to the Museum regularly in buses and requesting talks in the schools. Many but not all of these can be supplied. Further help is given in conferences with art supervisors and teachers to help them use Museum materials, including visits, lending collections, books, and slides.

The Saturday classes for children continue to be popular, with long waiting lists. The numbers have grown so large in previous years as to threaten the quality of the work. Bus-load after bus-load, and large classes in every gallery, made careful, individual attention almost impossible. But the size of the classes and the number of bus-groups have now been limited and improvement can already be seen. The Saturday auditorium programs for children have been of high quality and well attended. The chief difficulty now, both on Saturdays and weekdays, is the frequent arrival of unscheduled classes, sometimes without adequate leadership, when adequate space and instruction can not be provided.

Most of the Saturday morning classes, devoted to studio work in the visual arts, are graded according to age-level; some according to special talent. Mr. Robert Rice, the new supervisor of young people's classes, plans to resume the steady improvement in teaching methods which, in the past, has attracted many foreign visitors to observe the Museum's experimental classes.

Miss Janet Mack has kept the two educational corridors well supplied with a series of interesting special exhibits, many of which

supplement the major exhibitions in the galleries. One of them illustrated the first fifty years of the Museum with a series of interesting photographs and clippings. Also on the list were exhibits on "The Lost Wax Process," "Greek Island Embroideries," "Space and Modern Art," "Print-making: a Family Affair," and "Work of the Children's Classes."

Edward B. Henning, now Curator of Contemporary Art, again managed the Educational Department's program of motion pictures for adults. His series of masterpieces of film art, begun in the fall of 1966, will continue through the spring of 1967.

Many of the educational staff members are active in cultural fields outside the Museum, but related to it in subject and spirit. Dr. Johnson, Associate Curator, lectured on various aspects of light in the visual arts at Harvard University, the Metropolitan Museum of Art, and elsewhere. He and Dr. Munro attended the annual convention of the American Society for Aesthetics at Santa Fe in October. Dr. Johnson continues to manage very capably the financial and secretarial affairs of the Society. Dr. Munro, as a member of the International Committee for Studies of Aesthetics, participates in plans for the 1968 Congress on that subject, to be held in Sweden. A list of publications by staff members during the year is given separately.

It is a pleasure to report again that the Museum's Education Department enjoys very cordial relations with its neighbors in University Circle and other cultural institutions throughout the Cleveland area. Our closest cooperation remains with Western Reserve University, which sends its art history classes to meet in the Museum building.

Dr. Johnson and others of the staff will continue to give courses for the University. We follow with interesting plans for the merger of W.R.U. with the Case Institute of Technology and also for the development of two new collegiate institutions in Cleveland. We are already being asked for help and advice in these matters, and hope to be of increasing service. In ways too numerous to itemize, there have been friendly contacts in the past year between the Museum and the Case Institute of Technology, the Cleveland Institute of Art, the Cleveland Institute of Music, the Cleveland Music School Settlement, and others.

For the Curator of Education, 1966 was a memorable year in a special way, it being his last as a member of the Museum staff and of the Western Reserve University faculty. (His retirement is scheduled for March, 1967). His view of 1966 is naturally blended with memories of 1931, when he first came to this institution, and of the thirty-five intervening years. These years have been pleasant and stimulating, full of rewarding experiences, challenging problems, and opportunities for achievement. They have seen much growth and progress in the Museum's educational work, through the friendly interest and help of successive trustees and directors.

In comparing the program for 1966 with those of the 1930's, one is impressed by its development along many lines. This has been due, in part, to the high standards of the Museum staff as a whole and its willingness to cooperate with the educational staff by giving lectures and otherwise; in part to the scope and importance of the works of art acquired. It is also partly due to the increasing awareness in

Cleveland of the value of art and education for young and old. Numerous public and private projects have invoked our aid in the task of bringing more cultural advantages to the under-privileged. The place of the arts and humanities in a liberal education on all age-levels is now recognized. Institutes of technology also recognize the need for some attention to them. Demands for courses, lectures, books, and teaching materials in the arts are multiplying at a rapid rate, and it is hard to see how they can all be filled in the next few years.

The quantitative growth of the Museum's educational work in the past thirty-five years is shown in our annual, statistical reports; but we are interested more in qualitative progress. One sign of this is given in the increasing diversity of subjects and approaches covered by the courses and lectures. These are adapted increasingly to the needs, interests, and abilities of different age-levels, school and college courses, and geographical locations. The day of the "canned lecture," repeated ad infinitum, is past.

Museum work with children continues to provide a good start for mental and aesthetic development, but work with adults has developed even more extensively in the past three decades. It attempts to satisfy the needs, not only of adults who want elementary surveys of the arts, but also of those who want to do advanced work for university credit.

The health and strength of the Department will always lie essentially in the quality of its personnel. I will not ^{say} claim that the present staff is better than that of 1931, even for the sake of claiming progress. Let it be said at least that it is quite as good, with the

promise of becoming even better. We had some excellent teachers in past years, of whom I would like to mention Mrs. Louise M. Dunn, Miss Ann Horton, Mrs. Katherine Wicks, Mrs. Viola Wyke, Mrs. Jane Grimes, Mr. Milton Fox, Mr. George Culler, Mr. Ronald Day, and Mr. Charles Jeffery. We regret the recent loss of Price Chamberlin. It would be hard to improve on such a list, but at least one can say today that there are more good, adequately educated teachers to choose from. As a result, we have such excellent new, full-time members of the educational staff as Robert J. Rice, Nelson Stevens, and Miss Jill Sheehan, plus Mrs. Ruth Bancroft and Mrs. Helen Biehle as part-time weekly instructors. It is to be hoped that the Ford Foundation and other sources will continue to provide capable graduate students in art who are interested in temporary appointments for teaching as well as research.

For maintaining high quality and steady improvement through the years, nothing can take the place of a few first-class veterans who stay on the job. In this respect, I have reason to be grateful for the long friendship and cooperation of Dr. James R. Johnson, Mr. Edward B. Henning, Miss Janet Moore, Mrs. Dorothy VanLoozen, Miss Janet Mack, Miss Dolores Filak, and others. While Dr. Sherman E. Lee, Director of the Museum, is not formally a member of the Education Department, his keen interest in scholarship and teaching and the many lectures and courses he has given on Far Eastern art qualify him fully as an honorary member. For that reason among many others, I would like to include him among those to whom my special appreciation is due.

Respectfully submitted,

Thomas Munro

EDUCATION

1966 will be long remembered by everyone connected with this Museum, as the year of the Golden Anniversary. A backward glance at the year recalls a brilliant list of special exhibitions, new accessions, guest lecturers, banquets, concerts, and admiring visitors from other parts of the world. For the Department of Education, it was a year of unequalled opportunity to see great works of art, some from the past fifty years and some from Medieval France; to learn about them from experts and to help other observers enjoy and appreciate them.

Among the lectures and courses related to the special exhibitions was the series on Fifty Years of Modern Art by Clement Greenberg, René Huyghe, J. P. Hodin, and Dore Ashton. Another was the series on Golden Anniversary Acquisitions by A. Hyatt Mayor, Ernst Kitzinger, S. Lane Faison, and Sherman E. Lee. A third series, on Treasures of Medieval France, was given by Hubert Landais, Marcel Thomas, William M. Milliken, Philippe Verdier, Thomas P. F. Hoving, and Charles Sterling. In addition to these single lectures, a course related to

the exhibition was given by Richard West (Ford Foundation Museum Intern) on modern art. Another by James R. Johnson and Robert E. Lerner was on the history and art of medieval France. Two notable courses were given by Janet Moore on Japanese art, in one of which she used the color slides made on her recent trip to that country. Several talks were given by Martin Linsey with the photographs made on his European trip earlier in the year. Both of these staff members have greatly enriched our collection with colored lantern slides. Many members of the staff gave gallery talks, guidance to adult groups, and talks at educational staff meetings.

The Saturday classes for children continue to be popular, with long waiting lists. The numbers have grown so large in previous years as to threaten the quality of the work. Bus-load after bus-load, and large classes in every gallery, made careful, individual attention almost impossible. But the size of the classes and the number of bus-loads have now been limited and improvement can already be seen. The Saturday auditorium programs for children have been of high

quality and well attended. The chief difficulty now, both on Saturdays and weekdays, is the frequent arrival of unscheduled classes, sometimes without adequate leadership, when adequate space and instruction can not be provided.

Most of the Saturday morning classes, devoted to studio work in the visual arts, are graded according to age-level; some according to special talent. Robert J. Rice, the new supervisor of young people's classes, plans to resume the steady improvement in teaching methods which, in the past, has attracted many foreign visitors to observe the Museum's experimental classes.

Janet Mack has kept the two educational corridors well supplied with a series of interesting special exhibits, many of which supplement the major exhibitions in the galleries. One of them illustrated the first fifty years of the Museum with a series of interesting photographs and clippings. Also on the list were exhibits on "The Lost Wax Process," "Greek Island Embroideries," "Space and Modern Art," "Print-making: a Family Affair," and "Work of the

Children's Classes."

Edward B. Henning, now Curator of Contemporary Art, again managed the Education Department's program of motion pictures for adults. His series of masterpieces of film art, begun in the fall of 1966, will continue through the spring of 1967.

Many of the educational staff members are active in cultural fields outside the Museum, but related to it in subject and spirit. James R. Johnson, Associate Curator, lectured on various aspects of light in the visual arts at Harvard University, the Metropolitan Museum of Art, and elsewhere. He and Dr. Munro attended the annual convention of the American Society for Aesthetics at Santa Fe in October. Dr. Johnson continues to manage very capably the financial and secretarial affairs of the Society. Dr. Munro, as a member of the International Committee for Studies of Aesthetics, participates in plans for the 1968 Congress on that subject, to be held in Sweden. A list of publications by staff members during the year is given separately.

It is a pleasure to report again that the Museum's Education

Department enjoys very cordial relations with its neighbors in University Circle and other cultural institutions throughout the Cleveland area. Our closest cooperation remains with Western Reserve University, which sends its art history classes to meet in the Museum building. Dr. Johnson and others of the staff will continue to give courses for the University. We follow with interest plans for the merger of Western Reserve University with the Case Institute of Technology and also for the development of two new collegiate institutions in Cleveland. We are already being asked for help and advice in these matters, and hope to be of increasing service. In ways too numerous to itemize, there have been friendly contacts in the past year between the Museum and the Case Institute of Technology, the Cleveland Institute of Art, the Cleveland Institute of Music, the Cleveland Music School Settlement, and others.

For the Curator of Education, 1966 was a memorable year in a special way, it being his last as a member of the Museum staff and of the Western Reserve University faculty. (His retirement is scheduled

for March, 1967). His view of 1966 is naturally blended with memories of 1931, when he first came to this institution, and of the thirty-five intervening years. These years have been pleasant and stimulating, full of rewarding experiences, challenging problems, and opportunities for achievement. They have seen much growth and progress in the Museum's educational work, through the friendly interest and help of successive trustees and directors.

In comparing the program for 1966 with those of the 1930's, one is impressed by its development along many lines. This has been due, in part, to the high standards of the Museum staff as a whole and its willingness to cooperate with the educational staff by giving lectures and otherwise; in part to the scope and importance of the works of art acquired. It is also partly due to the increasing awareness in Cleveland of the value of art and education for young and old. Numerous public and private projects have invoked our aid in the task of bringing more cultural advantages to the under-privileged. The place of the arts and humanities in a liberal education on all age-levels is now recognized. Institutes of technology also recognize the need for

some attention to them. Demands for courses, lectures, books, and teaching materials in the arts are multiplying at a rapid rate, and it is hard to see how they can all be filled in the next few years.

The quantitative growth of the Museum's educational work in the past thirty-five years is shown in our annual, statistical reports; but we are interested more in qualitative progress. One sign of this is given in the increasing diversity of subjects and approaches covered by the courses and lectures. These are adapted increasingly to the needs, interests, and abilities of different age-levels, school and college courses, and geographical locations. The day of the "canned lecture," repeated ad infinitum, is past.

Museum work with children continues to provide a good start for mental and aesthetic development, but work with adults has developed even more extensively in the past three decades. It attempts to satisfy the needs, not only of adults who want elementary surveys of the arts, but also of those who want to do advanced work for university credit.

The health and strength of the Department will always lie essentially in the quality of its personnel. It has had some excellent teachers in past years, including Louise M. Dunn, Ann Horton, Katherine Wicks, Viola Wike, Jane Crimes, Milton Fox, George Culler, Ronald Day, Charles Jeffery, and Juanita Sheflee. The staff regrets the recent loss of Price A. Chamberlin. It would be hard to improve on such a list, but at least one can say today that there are more good, adequately educated teachers to choose from. It is to be hoped that the Ford Foundation and other sources will continue to provide capable graduate students in art who are interested in temporary appointments for teaching as well as research.

For maintaining high quality and steady improvement through the years, nothing can take the place of a few first-class veterans who stay on the job. Among these are James R. Johnson, Edward B. Henning, Janet G. Moore, Dorothy VanLoozen, Janet Mack, Dolores Filak, and others. While Sherman E. Lee, Director of the Museum, is not formally a member of the Education Department, his keen interest in scholarship

and teaching and the many lectures and courses he has given on Far Eastern art qualify him fully as an honorary member. For that reason among many others, he is included among those to whom special appreciation is due.

THOMAS MUNRO

AUDITORIUM EVENTS

LECTURES

- Dore Ashton--The Assumptions of Modern American Art
- George H. Cohen--The Changing View on Modern Art
- The First Poetry Trio of Oberlin College--Poems about Paintings
- Clement Greenberg--How Contemporary Art Is Evaluated
- J. P. Hodin--Modern Man and His Art
- Wilhelm Holmqvist--Viking Art
- René Huyghe--The Psychoanalysis of Modern Art
- James R. Johnson--Architecture and Natural Light
- Hubert Landais--The Treasures of St. Denis and the Ste. Chapelle
- Sherman E. Lee--Indian Bronzes
- Helen Lowenthal--The English Country House in the Eighteenth Century
- M. E. L. Mallowan--Excavations in Assyria: Nimrud and Its Remains
- Katherine W. Merkel--Nigerian Folk Art and Landscape
- William M. Milliken--Cleveland's Own Treasures
- Thomas Munro--Medieval Aesthetics
- Laurence Sickman--Points of View on the Master Bronzes of India
- Cyril Smith--Art, Science, and Techniques in History
- Edith A. Standen--Tapestries in the Metropolitan Museum
- Marcel Thomas--French Manuscript Illumination at the Time of Charles VI
- Christopher Tunnard--Waging the War on Ugliness in American Cities
- Philippe Verdier--Art in Limoges 1100-1500
- Francis J. B. Watson--Collecting French Furniture in Europe and America:
A Study in Contrasts

MOTION PICTURES

Alexander Nevsky, The Bank Dick, Beauty and the Beast, The Big House,
The Bicycle Thief, Bonnie Scotland, Children of Paradise, Crime
Control, Dead End, Grand Illusion, The Interview, L'Atalante, M,
Million Dollar Legs, Mr. Arkadin, The Music Box, On the Twelfth
Day, Perfect Day, On the Waterfront, Pardon My Birthmarks, The
Pusher, The Roaring Twenties, She's Oil Mine, The Smile, The String
Bean, You, Zero for Conduct.

EDUCATIONAL EXHIBITS

The Lost Wax Process (December 14, 1965 to March 27)

Printmaking: A Family Affair (February 18 to March 29), assembled
and circulated by the Pratt Graphic Arts Center

Greek Island Embroideries (March 30 to June 7)

Space and Modern Art (June 9 to September 25)

The Cleveland Museum of Art - 50 Years (September 28 to January 8)

PUBLICATIONS BY STAFF

Thomas Munro. "'Beautification' Reconsidered," Journal of Aesthetic Education, Inaugural Issue (Spring 1966), 85-100; "Levels of Explanation in the History of Art" and "A Questionnaire for Picture-Analysis," in Aesthetics and Criticism in Art Education, edited by Ralph A. Smith (Chicago, Rand McNally & Co., 1966), 255-272 and 481-488; review of Ajanta by Madanjeet Singh and Kangra Paintings of the Gita Govinda by M. S. Randhawa, Journal of Aesthetics and Art Criticism, XXV (Winter 1966), 216-217.

2

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: James R. Johnson, Associate Curator of Education
SUBJECT: Annual Report for 1966

Staff Changes:

George M. Reid, Supervisor of Studio Classes for Young People, resigned June 30 to become Director of Education at the Minneapolis Institute of Art.

Robert J. Rice joined our staff on September 1 replacing Mr. Reid.

LaMonte Anderson, Cleveland Board of Education, left June 30.

Nelson Stevens joined the Cleveland Board of Education staff at the Museum September 1.

Jill Sheehan of the Cleveland Board of Education was appointed to the Museum staff October 1, increasing our Cleveland Board of Education teachers to four.

New part-time weekday instructors:

Mrs. Ruth Bancroft, October 4

Mrs. Helen Biehle, October 4

The Education Department participated in the Museum's Golden Anniversary Year by arranging for special lecture series in connection with the major exhibitions of the summer and fall, classes for adults and children on these subjects, and special courses related to the history and art of the periods exhibited. Immediately following the opening of Fifty Years of Modern Art, four lectures were given at weekly intervals by Clement Greenberg, René Huyghe, J. P. Hodin and Dore Ashton. A members' course for adults was presented by Richard West, Ford Foundation Museum Intern, on the period covered by the exhibition.

Golden Anniversary Acquisitions was accompanied by the Junior Council Lecture Series which presented commentaries on some of the outstanding acquisitions by A. Hyatt Mayor, Ernst Kitzinger, S. Lane Faison, Jr., and Sherman E. Lee. The Associate Curator assisted with the planning and arrangements for this series.

For a month preceding the opening of the Treasures from Medieval France exhibit, the Associate Curator, in collaboration with Professor Robert E. Lerner of Western Reserve University, presented an advanced course on the history and art of France from the Carolingian era to the later Middle Ages, with Dr. Lerner beginning each session with an account of the historical background of each period, followed by a discussion by Dr. Johnson of related art, with emphasis on the objects scheduled to appear in the exhibit. Over one hundred members attended each session, and many reported that it was an excellent preparation for the exhibit. Auditorium lectures on Treasures from Medieval France were given after the opening by Hubert Landais, Marcel Thomas, William Milliken, Philippe Verdier, Thomas P. F. Hoving, and Charles Sterling, several to overflow audiences.

These special exhibitions increased the demand by the public for guided tours and gallery talks for both adults and children. Our staff was able to take care of a majority of requests, well coordinated by Janet Moore and Dorothy VanLoozen.

Children's studio classes on Saturdays have been reduced to 30 maximum per class as an initial step in our attempt to improve the classroom situation and the quality of our program. Further reductions are contemplated, along with a re-study of the content and teaching methods of these classes. It is also hoped to reduce the number of bus groups from various suburbs coming to the Museum on Saturdays, and in this connection the project at the Orange Schools under the direction Mrs. Helen Henley might be regarded as a favorable solution,

with students attending Saturday art classes in their school building, taught by instructors familiar with our methods, with one bus group visiting the Museum each Saturday on a rotating basis, allowing all students a museum visit once a month.

Excellent cooperation is still enjoyed between our Museum and the Cleveland Board of Education, and the Shaker Heights and Cleveland Heights School Systems. Western Reserve University continues to hold its art history classes in the Museum, with Dr. Munro and Dr. Johnson teaching classes for the University. Case Institute of Technology and John Carroll also hold their art history classes here on a regular basis.

A major innovation occurred this year with the awarding of Museum travel grants to two staff members of the Education Department, Janet Moore and Martin Linsey. Miss Moore spent two months in Japan and Mr. Linsey an equal period in Europe. Both returned with a more intimate acquaintance of the art of these areas, along with hundreds of excellent slides for our Museum's collection.

During the past year Dr. Johnson gave a two semester course (Art 205-206), Introduction to Art History, for Western Reserve University which was also open to Museum members as auditors. Enrollment amounted to 150 University students and 100 Museum members. It is recommended that this type of course be repeated every two or three years.

Mr. F. den Broeder and Mr. Richard West, Ford Foundation Museum Interns, gave advanced courses for our members: Seventeenth-century Architecture in Rome, and Post-Expressionist Painting in Germany.

The Associate Curator lectured at Harvard University on "Modalities of Light in Architecture" in connection with the exhibit at the Carpenter Visual Arts Center, "Light as a Creative Medium." He also lectured at the Metropolitan Museum of Art on the same subject.

LECTURES

Dore Ashton--The Assumptions of Modern American Art
George H. Cohen--The Changing View on Modern Art
The First Poetry Trio of Oberlin College--Poems about Paintings
Clement Greenberg--How Contemporary Art Is Evaluated
J. P. Hodin--Modern Man and His Art
Wilhelm Holmqvist--Viking Art
René Huyghe--The Psychoanalysis of Modern Art
James R. Johnson--Architecture and Natural Light
Hubert Landais--The Treasures of St. Denis and the Ste. Chapelle
Sherman E. Lee--Indian Bronzes
Helen Lowenthal--The English Country House in the Eighteenth Century
M. E. L. Mallowan--Excavations in Assyria: Nimrud and Its Remains
Katherine W. Merkel--Nigerian Folk Art and Landscape
William M. Milliken--Cleveland's Own Treasures
Thomas Munro--Medieval Aesthetics
Laurence Sickman--Points of View on the Master Bronzes of India
Cyril Smith--Art, Science, and Techniques in History
Edith A. Standen--Tapestries in the Metropolitan Museum
Marcel Thomas--French Manuscript Illumination at the Time of Charles VI
Christopher Tunnard--Waging the War on Ugliness in American Cities
Philippe Verdier--Art in Limoges 1100-1500
Francis J. B. Watson--Collecting French Furniture in Europe and America:
A Study in Contrasts

Respectfully submitted,

James R. Johnson
Associate Curator of Education

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Dorothy VanLoozen
SUBJECT: Annual Report, Suburban and Private Schools, 1966

Staff For the spring semester there were five full-time instructors: Mrs. Joellen DeOreo, Mr. Martin Linsey, Mrs. Rita Myers, Mr. George Reid and Mrs. Dorothy VanLoozen. Part-time instructors (and the average time per week) were: Mrs. Rosemary Eggerman (1 day), Mr. Earl Ertman (1 day), Mrs. Paula Gillam (2 days), Mrs. Georgialee Granger (2 days), Miss Emelia Sica (3 days), Mrs. Adele Silver (1 day), Miss Ann Marlow (1 day). During the summer the time was irregular, depending on requests, full-time staff vacations, etc. However, during August Miss Sica worked 2 days per week, Mr. Ertman worked 3. In June Mr. George Reid left and his position was filled by Mr. Robert Rice, starting September 1. Part-time instructors for the fall semester were: Mrs. Ruth Bancroft (1 day), Mrs. Helen Biehle (1 day), Mr. Earl Ertman (2 days), Mrs. Paula Gillam (3 days), Mrs. Georgialee Granger (2 days), Miss Emelia Sica (4 days), Mrs. Ruthanne Weaver ($\frac{1}{2}$ day). This time is the average per week and is usually made up by half days at a time thus necessitating a chart of instructors available each half day, Tuesday through Friday. This is consulted whenever school appointments are made since our total staff varies for each half day. We have again been fortunate in obtaining good instructors but unfortunately at about the same time they become familiar with the work of the Education Department they leave! As of this writing two of the above have already gone and at least one other is leaving.

Shaker Heights Our school-Museum program with Shaker Heights is still carefully correlated. Seven elementary art teachers spend each Friday afternoon at the Museum. They choose visual aids (slides, photographs, etc.) to use as preparatory and/or follow up material for the visit of each class to the Museum. A lesson plan is

made out (sample attached #1) to aid the Museum Instructor in planning an individual lesson for each and every class. This requires a great amount of Museum Staff time for preparation because during the school year 1965-66 we taught 250 Shaker Heights elementary classes with a total of over 6000 students!

Secondary school classes do not come regularly to the Museum but some work is continued in the schools. Especially, during the past year we have concentrated on talks in the Senior High for the "Humanities" assemblies.

Cleveland Heights Cleveland Heights classes are planned by classroom teachers, each year in a large school system, and especially since they do not necessarily have much art backgrounds it is important for us to suggest ways of correlating the Museum collection with their classroom studies. Each year, "Suggestions for Trips to the Cleveland Museum of Art" is re-written by the Museum Supervisor of Classes. (See attached form #2). This is multilithed by the Heights Board of Education and distributed to the eleven elementary schools along with lesson plan forms (attached form #3). Each year we change the color to facilitate filing, etc., hence "blue" for 1966-67.

As in Shaker, the secondary school classes do not come regularly to the Museum. However, we give some talks in the schools, especially for Junior High "Humanities" and the Home Economics Department of the Senior High comes to the Museum each spring.

East Cleveland In accordance with the Museum policy of giving specific lessons rather than pre-arranged set tours we encourage programs with schools such as Shaw High where we plan an extensive series of talks for the entire school year for students of French III and IV, Spanish III and IV, World Cultures, American History and American Literature (the last two are combined in a type of Humanities program). For three years we gave lectures in the school alternated with Museum visits but starting in September '66 we no longer go to the school - all groups come here. We considered this a "pilot" project and felt that it was wise to start with some

school visits. The classes at the Museum have this same combination of slide lecture plus gallery visit that they formerly had in two sessions (i.e. lecture at school followed by Museum visit). All come for a series of talks (5 or 6 for each subject) so that it is possible to present specific and detailed information re the Museum Collection.

East Cleveland elementary schools come frequently to the Museum, especially Chambers, Prospect and Caledonia. However, with the exception of the last mentioned the schools currently have such a changing population that adjustment to any new situation is often difficult. For this reason we do not attempt (or recommend) a comprehensive program involving all elementary classes at the present time.

Mayfield City Schools The Mayfield City School District is comprised of 5 comparatively small suburbs to the east of South Euclid. Several years ago the Art Supervisor was granted a block of time to plan school coordination with the Museum. We started by scheduling all 6th grades, added the 5th the following year and by 1965 we were able to set up a program for all grades, 1 through 6. The program is planned in August and because the total number of classes is only 95 all are easily accommodated. Subject matter is planned by grade, not by individual classes ^{as} for Shaker Heights and Cleveland Heights. Beginning in September '66 a new Art Supervisor was appointed and it is gratifying to note that she accepted this position because of the complete and well organized school-Museum program.

Willoughby Eastlake We started a similar specific program with Willoughby-Eastlake 6th grades in 1964 and added the 5th grades in '65 bringing the total number of classes to 93. (This is a much larger school system than Mayfield). However, as related in the Annual Report for 1965 classes stopped coming to the Museum when the Bond Issue of November '65 failed to pass. In May 1966 a Special Election re-instated appropriations for bus trips which will be resumed in January 1967 (and which have already been scheduled as of August 1966). However, during the fall of '66, in

anticipation of the renewed Museum visits the Art Supervisors of Willoughby showed the slides of Museum objects which had been made for them after the failure of the Bond Issue. For detailed report on this project see Annual Report of 1965.

Parma During 1966 we had no elementary classes from Parma because the November 1965 Bond Issue had failed to pass. A Special Election has been held, funds for busses are available and a program of regularly scheduled classes has been made to start January 1967. However, during the year several secondary school classes raised money to charter CTS busses so the Junior High Art classes visited the Museum as well as Senior High Humanities.

Lakewood For a three year period while Lakewood was revising the Elementary Art Curriculum the Museum carried on a special project with P.T.A. members of Taft and Harrison Schools. The committee met at the Museum each month to pick up color prints to be used in the schools. The Museum Supervisor prepared suggested outlines for discussion grade by grade which were used by these art trained mothers. They met with 12 classes of 360 students each month at Taft and with 7 classes of 210 students at Harrison. This program was discontinued in the fall of 1966 but classes started to come to the Museum more frequently. Lakewood has no school busses so they charter CTS busses and have sent all the sixth grades from Madison, Franklin, Hayes and McKinley. Average attendance from each school is 100.

Harding Junior High sends classes, especially Language, and the Senior High Humanities students come to the Museum on Friday afternoon, after school.

Euclid In 1964 Euclid Senior High Language classes started coming regularly to the Museum. Their program was similar to that of Shaw High except that we never went to Euclid. (Shaw was used for the "Pilot Program"). For the school year 1965-66 we planned a series of 5 talks for the French classes: Medieval and Renaissance, Baroque, 18th Century, 19th Century, Contemporary. Seventy-five students came for each of these 5 lectures.

For 1966-67 the program is as follows: French - a series for 19 classes,

Spanish - a series for 10 classes, and German - a series for 6 classes. Most of these students have an introduction with slides before going to the galleries, 75 come at one time with 3 Museum Instructors. As at Shaw, French III is separate from French IV and Spanish II and III are separate from Spanish IV. The material is changed so that students returning to the Museum for several years have a varied program.

Euclid elementary classes come less regularly but they are exceptionally well prepared. Tape recordings with slides of Museum objects are available to each grade. These were made several years ago with the cooperation of the Museum Supervisor.

South Euclid We have a very complete schedule with elementary classes which has continued Lyndhurst more or less regularly ever since it was planned during the 1950's with Miss Sica who was then the Art Supervisor. Now, however each school plans its program individually and it would be advantageous if a Coordinator could advise on the over-all situation.

Brush High sends well prepared students from the art and language departments. These trips are planned with Fred Biehle, Art Instructor and a former Museum Staff member.

Fairview Park and neighbors Each year Fairview Park seems to be working on a Special Grant, or at least some type of innovation. During the spring of 1965 five Senior High schools were combined for a course in American Humanities. The schools were Fairview Park, Bay Village, Rocky River, Berea and Berea Midpark. Following our suggestions and recommendations Mr. Roger Welchans was appointed to give assembly talks in the schools. These were followed by trips to the Museum, 2 classes at a time, for a comparison of American and European Art, 18th and 19th Century.

Warrensville Heights This suburb received a grant to start a Humanities program in the fall of 1966. The Senior High Art teacher spent several days at the Museum during the summer planning her program and listing Museum materials to be used in the school. We planned a series of Museum visits for 28 classes.

Bedford Bedford has 5 elementary Art teachers who plan a program in September for the school year. Since we cannot take all their classes they send the 2nd grades for Introduction to the Cleveland Museum of Art with emphasis on the American Indian, and the 6th grades for Ancient - Medieval with a brief look at French Impressionism. Approximately 50 classes were booked for the school year.

The Senior High has a Humanities course which includes trips to the Museum. Unfortunately, these are mixed groups, inadequately chaperoned and difficult to instruct.

Strongsville We have regular visits, especially from the Junior High. The students are very good and well prepared by Mrs. Jo Natko, a former Museum Staff member.

Others from Greater Cleveland Maple Heights sends all 6th grades and some 2nd and we have a comparatively regular program with Cuyahoga Heights, Willowick, Wickliffe, and Rocky River.

Beechwood comes frequently but classes are apt to be rude and poorly disciplined.

Out of Town Lorain schools come regularly even though it is a half day's journey. They send all grades, especially 6th, usually 100 students at a time. Others who prefer to send large groups together are Chagrin Falls Senior High, 200, Beach City Schools, 100, Twinsburg 160, Aurora 105, Ashtabula 120, West Geauga 100, Bath-Richfield 100-200, Mentor 100-125, and Vermillion 250 from the Junior High. This is only a partial list and naturally these schools must arrange well in advance in order to have Museum Instructors. We book these large groups for afternoon since our morning schedule is very heavy.

Painesville 5th grade classes are welcome visitors each spring. These classes are booked one year in advance because it has become a tradition for them to come to Cleveland while they still have one more year in Elementary school. Harvey Senior High students are booked through the Social Studies Department.

Catholic The Diocese of Cleveland is the 2nd largest school system in the state so naturally we have a great many groups. They do not have school busses so usually the CTS is used. Elementary schools that come frequently are St. Rose, St.

Aloysius, Christ the King, St. James (Lakewood), St. Margaret Mary (South Euclid), St. Paul (Euclid), St. Pius (Bedford), St. Anselm (Chesterland), and Our Lady of Peace. The latter schedules PTA groups as well as students.

Secondary schools who come frequently are Regina (especially classes of Drama and Religion), Magnificat, Benedictine, Hoban-Dominican, St. Augustine, St. Edward, Villa Angela and Chanel High.

St. John's College has a regular schedule at the Museum each semester for the Art classes of these Teacher Training students. In the spring semester alone 22 classes were taught by the Museum Staff and approximately another 20 were self-conducted. These latter used outlines and/or questionnaires prepared by the College Professor and the Museum Supervisor.

Out of town Catholic schools who come several times each year are St. Gabriel from Painesville and Our Lady of the Elms from Akron. Villa Maria Academy from Pennsylvania sends 200 girls each spring: the entire Sophomore class.

Saturday We no longer supply Instructors for Girl Scouts, Brownies, Cub Scouts, etc.
Afternoon
on Saturday afternoon. Over a period of years the Saturday appointments have been so unreliable that we now schedule them for week days after school. Saturday visits must be self-conducted.

The available Instructors on Saturday afternoon are busy primarily with Church groups interested in "Christian Art" and with other out of town High School students.

Summer During the summer of 1967 there were many Government Grants given for such things as "Extra Curricular Enrichment," "Head Start," "Enrichment Program," "Title I Academically Talented," and "Project Peace." Leaders of these groups, many from out of town and out of state seemed to feel that a Museum trip was

absolutely essential. Many of the groups ranged in size from 180 to 300 so we could do little more than meet them and greet them. Ages ranged from Pre-School to Golden Aged and most were "culturally deprived."

Problem Each year, especially during the good weather of April and May we are deluged with out of town groups. Normally, when a date is set for a Museum visit we mail a confirmation, Information for Schools (attached). However, from the time our Date Book is almost completely filled (about February or March) we have to mail out another form (attached) asking the group whether they want to come "self-conducted" or wait for a possible cancellation. Many of these groups simply come unannounced and often are poorly disciplined and chaperoned. Our problem therefore, is the conflict between our classes who have come for a specialized lesson and these other groups who overrun the galleries because "the Museum is always free." On some days in May we had as many as 18 self-conducted classes, several of which came at a time when we were extremely heavily booked with pre-arranged lectures for school or adult classes.

Adult In addition to the Clubs and Adult groups listed in Miss Moore's Report the College Club continues to meet at the Museum once a month (on the first Thursday), October through May for "Art Around the World." Mrs. Myers has assisted Mrs. Van Loozen for the past 3 years because attendance averages 45-50 and for each meeting the group goes to the galleries following the slide talk. Subjects are planned to take advantage of special exhibitions wherever possible and for 1966 were: January - "French Art a Century Ago," February - "Art of India," March - "Pre-Columbian Art," April - "Introduction to Chinese Paintings," and at the College Club for their annual spring luncheon and party - "Art in the Animal Kingdom," May - "The May Show in Retrospect," October - "Golden Anniversary Acquisitions," November - "Costume in Cleveland Museum Portraits," December - "Treasures from Medieval France, #1."

During the spring Mrs. VanLoozen again gave a Members' Course, "Treasures of the Museum, Series 6," and in August another course for 5 weeks, "Landscapes of

the Western World."

Colleges come regularly to the Museum and we are especially interested in the Teacher Training groups from Western Reserve University, Cuyahoga Community College, Malone College (Canton), Baldwin-Wallace (Berea), Kent University and of course St. John's as previously mentioned.

Visitors continue to observe our school program and among those who spent several days here in 1966 were Miss Norma Heakes, Royal Ontario Museum, Toronto; graduates of the Newark Museum Apprentice Course; Mrs. Carol Mochel and Miss Jane Schaedel, Corning Museum of Glass and Mrs. Benetta Brudno, Dallas Museum of Fine Arts.

Members of the Education Department continue to act as consultants and judges for many exhibits. Mrs. Paula Gillam judged paintings at the Three Arts Exhibits, Euclid, Ohio, Mr. Martin Linsey judged Photography at the Scholastic and Mrs. Van Loozen was again Chairman of Judges for Arts and Crafts from the Recreation Centers of the City of Cleveland.

Respectfully submitted,

Dorothy VanLoczen, Supervisor
Suburban and Private Schools

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education, Dr. Munro

FROM: The four special teachers assigned to the Museum by the Cleveland Board of Education to work with the Elementary, Junior and Senior High pupils and teachers of Cleveland. Compiled by Dorothy Taylor.

SUBJECT: Annual report for 1966

Contents of Report

Personnel

Statistics

Assigned areas of work

Comments

Personnel

Miss Jill Sheehan, assigned as the extra teacher to the Museum in October.

"Under terms of the Elementary and Secondary Education Act of 1965 the Cleveland Public Schools have been granted funds for this school year to employ additional personnel for teaching duties at the various museums in which we now have one or more teachers assigned. It is anticipated that the additional teachers (one to each museum) will make it possible to provide service to the increased number of Cleveland Public and Non-public School children attending the museums as a result of our having federal funds to help defray the cost of their transportation."

Mr. Nelson Stevens came to the Museum from Carl Shuler Junior High School in September. He replaces Mr. LaMonte Anderson who went to Broward Junior College in Fort Lauderdale, Florida as an art instructor.

Mr. Joseph Hruby has been with us for a year and a half.

Miss Dorothy Taylor has been an instructor at the Museum for some years but has changed areas of work.

Statistics for Children

Elementary	Groups	Numbers
In Museum	199	6995
Out of Museum	28	980
Junior High		
In Museum	65	2300
Out of Museum	198	5530
Self-cond. Prepared	80	2715
Senior High		
In Museum	16	580
Out of Museum	345	10530
Self-cond. Prepared	26	810
Totals		
In Museum	280	9875
Out of Museum	677	17040
Grand Total	<u>957</u>	<u>26915</u>

Adults

In Museum	16	520
Out of Museum	75	1000

Assigned areas of work and extra activities

Miss Sheehan has been working mostly with Miss Taylor with the elementary classes until she becomes more familiar with the Museum's collection and the school system.

Mr. Stevens is responsible for most Junior High groups within the Museum and out in the schools.

Mr. Hruby has the bulk of the Senior High assignments and is also assigned the chairmanship of the Northeastern Ohio Lake Region Scholastic Art Awards Exhibition. He also was asked to do TV programs.

Miss Taylor continued to do the work with the elementary groups which she asked to take over last year, having formerly done the work with the Senior High pupils.

All four teachers occasionally may be asked to teach other groups than the above mentioned and to help with art exhibits and be on committees. Mr. Hruby and Miss Taylor each completed a project in connection with the new courses of study for elementary and Senior High art. Mr. Hruby was also employed extra time to teach an In Service course at the Museum for teachers.

Comments

Although in the last few years there have been changes quite often in personnel, the teaching has gone on as usual. It is good to have young people with varied backgrounds and experiences coming to the Museum to teach the diverse groups one finds in a large city school system.

As to what one can expect in the future, I believe it isn't possible to prognosticate. Federal money now available may not be forthcoming next year.

- 4 -

It should be mentioned that the new Supplementary Center has added yet another learning center for children in the greater Cleveland area.

Respectfully submitted,

Dorothy Taylor
Cleveland Public Schools

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Supervisor for Clubs and Adult Groups, Janet G. Moore
SUBJECT: Annual Report, 1966

Courses planned for Special Groups

	Meetings	Average Attendance
<u>Women's City Club</u>		
Spring, 1966: <u>Bronze and Gold: Sculpture and</u> <u>Decorative Arts in Special Exhibitions</u>	6	20
Mrs. DeOreo, Mr. Reid, Mrs. Myers		
Fall, 1966: <u>Masters of Spanish Painting</u>	6	35
Mrs. DeOreo		
<u>College Club of Cleveland</u>		
<u>Art around the World</u>	9	40
Mrs. VanLoozen, Mrs. Myers		
(planned by Mrs. VanLoozen)		
<u>Lakewood College Club</u>		
Spring: <u>Masters of Spanish Painting</u>	3	15
Mrs. DeOreo		
Fall: <u>New Treasures for Cleveland</u>	3	15
in connection with Junior Council Lecture Series		
Miss Moore		
<u>Cleveland Veterans' Administration Hospital</u>		
<u>Guided visits</u>	5	15
Miss Moore, Mr. Linsey, Mr. Ertman		
<u>National Home Fashions League</u>		
<u>Decorative Arts</u>	5	25
Mrs. Myers, Miss Sica		

		Average	
<u>Western Reserve University, Art Education</u>		Meetings	Attendance
Spring: Art 393: <u>How to use a Museum</u>		2	25
Miss Moore, Mrs. Myers			
Summer: Art 490: <u>Introduction to the CMA</u>		4	28
Mrs. Myers, Mr. Reid, Mrs. DeOreo			
Fall: Art 290: <u>Introduction to the CMA</u>		5	35
Miss Sica, Miss Moore			
<u>Western Reserve University, School of Nursing</u>			
<u>The Museum as History</u> , in connection with a course		3	38
in the History of Medicine			
Mrs. DeOreo, Mr. Linsey			
<u>Hawken Elementary School, 4th, 5th and 6th grades</u>			
<u>Guided visits related to studio and to Social</u>			
<u>Studies Classes</u>			
Spring		4	40
Fall		6	25
Miss Sica, Mrs. DeOreo, Mr. Linsey, Mr. Rice			
<u>ers Courses, Sunday Gallery Talks, etc.: Miss Moore</u>			
<u>Members Courses</u>			
Spring: <u>The Arts of Japan in the CMA</u>		4	60
Fall: <u>Report from the Far East</u>		4	100
<u>Sunday Gallery Talks</u>		Attendance	
2/20	Indian Bronzes	150	(Auditorium)
3/27	French Nineteenth Century Portraits	50	
5/1	May Show	90	(Auditorium)
8/21	Japanese Art	40	
9/25	Golden Anniversary Accessions	150	(Auditorium)
10/30	Chinese Paintings	50	
12/4	Treasures of Medieval France	200	(Auditorium)
		730	

<u>Other Talks - in CMA</u>	Groups	Attendance
Adults	66	948
<u>Outside CMA - in Museum hours</u>		
Adults	3	245
<u>Young People at CMA</u>	4	140
<u>Young People at Laurel</u>	3	705

Other Education Staff members who have handled more than ten talks for adult groups in 1966. (Gallery talks, Members' Courses and short courses listed above are not included.)

DeOreo	16
Ertman	12
Linsey	19
Myers	31
Reid	15
Sica	21

In planning the short courses listed above, the aim has been to provide more depth and continuity wherever possible. The cooperation of many members of the staff has made possible these special courses and the numerous gallery visits for adult groups.

Of the convention groups scheduled, the most responsive and interesting visitors have been medical, legal, and engineering or technical societies. The number of college classes, and of colleges and universities represented (18) seems to be steadily increasing.

Mrs. Stephen Knerly expressed appreciation for help in planning two lecture series for the Women's Committee of the Lakewood Civic Art Gallery. Under her enterprising leadership, the group turned over a check for \$500.00 in the spring

and for \$1000.00 in the fall to be used for the Department of Circulating Collections.

The undersigned would like to record her warm appreciation for Dr. Munro's interest and help during these last five years, including encouragement in the preparation of a book. Perhaps this salty comment from Dr. Munro deserves a place in an annual report. At a time when we had been receiving numerous foreign visitors, I mentioned to Dr. Johnson that one hundred and forty students were coming from Heidelberg. He inquired if they could speak English. When I said they were from Heidelberg College in Tiffin, Ohio, Dr. Munro remarked, "The question may still be relevant." It was.

A travel grant for two months in the Far East provided the high point of the year for this member of the Education Staff. First-hand impressions (and/or color slides) of Ise, Nara, Koyasan, and Kyoto in Japan, and of the Palace Museum Collection in Taipei have been invaluable in helping me to interpret our collection to the general public, often nowadays a well-traveled public. I would like to take this opportunity to thank Dr. Johnson, Dr. Munro, Dr. Lee, and the trustees for making this longed-for journey a reality.

Respectfully submitted,

Janet G. Moore, Supervisor
Clubs and Adult Groups

6

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Supervisor of Studio Classes for Young People, Robert J. Rice
SUBJECT: Annual Report, 1966

- A. Saturday Classes
- B. Outdoor Sketching Classes
- C. Saturday Afternoon Entertainments
- D. Saturday Staff Meetings

A. Saturday Classes

The Education Department of the Cleveland Museum of Art conducts 41 classes on Saturdays.

- 8 Free Gallery Classes
- 17 Members' Classes
- 11 Bus Group Classes
- 2 Specials Classes
- 1 Puppet Class
- 1 Art History Class
- 1 Sketching Class (adult)
- 41 Total

Free Gallery Classes: The Gallery Classes continue to function much the same as in the past. With a class-size limit of 30 rather than the previous 35, classes had waiting lists. Nearly all waiting-list children were accommodated during the semester, however.

Even with the reduced size in classes some galleries remained crowded. However, general conditions of gallery activity are much improved. Gallery classes constitute about one-fourth of our total enrollment.

Members' Classes: There is a greater response to members' classes than there is to gallery classes. In some cases it was necessary to exceed the class-size limit of 30 in order to accommodate members' children.

Most members' classes alternate studio with gallery activity. This type of arrangement allows teachers to develop to a greater extent problems based on the gallery experience and also answers the demand for more members' studio space.

Bus Groups: The bus groups present the greatest management problems of all the various types of classes at the Museum. This is due to difficulty in communications between those in the suburbs who are in charge of the bus groups, and the Museum staff.

The problems of loading and unloading buses, checking wraps, etc., involved in accommodating the large bus groups that arrive en masse continues to be a major physical problem. Loading and unloading buses from East Boulevard has helped alleviate traffic congestion at the north door and parking lot.

The Orange Plan: From the Orange School System comes a new bus group program that began in the fall of 1966. This program differs from other suburban bus groups in that the children receive no studio-type instruction in the galleries. Each week one of a set of four groups comes to the Museum for an hour's briefing on a particular historical period or style of art. The remaining three weeks in the month classes are held at the Orange Schools working with studio lessons based on the Museum visit. The school system provides its own instructors and materials.

The Orange plan seems to be going well. We hope to be able to use it as an example of an alternative approach in bus group programming.

A reexamination of all the bus group policies and procedures is now in progress and should be completed in time for registration next fall.

Specials Classes: The specials classes continue to function as a necessary part of our Saturday program. In both the beginning specials class and the advanced class there is a remarkable sophistication and air of confidence among these students.

These classes work mainly with drawing and painting, combining some gallery visits with a rather relaxed studio atmosphere. It appears that a program of greater depth with more museum involvement might be desirable in the near future.

Puppet Class: The puppet class remains in greatest demand. It continues to operate in a manner quite noticeably apart from the main flow of the other Saturday educational activities. The Museum collection is used rarely.

In an effort to satisfy more children's requests the waiting list from the fall has been used to form the spring semester's class. By doing this more children can be assured of at least one semester in the puppet class.

Art History Class: This fall Mr. Linsey conducted a survey course in art history. It was well attended.

Adult Drawing Class: The same familiar faces return semester after semester to attend the adult sketching class. Without fail the enrollment is complete shortly after the opening date of registration.

B. Outdoor Sketching Classes for Children: As in the past the summer classes were well attended. Mr. Howard Reid's direction enabled classes to run smoothly in the absence of former supervisor George Reid.

C. Saturday Afternoon Entertainment for Young People: Films of high quality formed the main part of the afternoon entertainment. Among those films drawing large attendances were Ivanhoe, Gulliver's Travels and Alice in Wonderland.

Robert Woide gave a slide lecture on a Child's Introduction to Modern Art. Other live programs are planned for 1967.

D. Saturday Staff Meetings: It appears that a semester's staff meeting schedule that balances discussions of educational aims and objectives with guest-lecture meetings is a good type of schedule to sustain interest among staff members. Such a balanced schedule has been followed for staff meetings in the fall of 1966. Nearly all lecture meetings involved some aspect of art history or a particular object or group of objects on exhibition. Since most of the Saturday staff are studio trained, these meetings attempt to give the teachers information that will help them become more valuable studio teachers in a museum environment.

In the future an occasional staff meeting will involve a study of a new art technique or it may be a practical workshop planned as an effort to give teachers the opportunity to share ideas on newly developed studio problems.

Respectfully submitted,

Robert J. Rice, Supervisor
Studio Classes for Young People

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Exhibits, Janet Mack
SUBJECT: Annual Report, 1966

North Corridor Exhibits

March 30 - June 7, 1966	Greek Island Embroideries
June 9 - September 25	Space and Modern Art
September 28 - January 8, 1967	The Cleveland Museum of Art - 50 Years

South Corridor Exhibits

December 29, 1965 - February 14, 1966	Work of Children's Classes
February 18 - March 29, 1966	Printmaking: A Family Affair
March 30 -	Work of Children's Classes -
	Partial changes made at regular intervals.

The exhibit "The Lost Wax Process" was in place in the North Corridor from December 14, 1965 until March 30, 1966. During that time Miss Janet Mack and Miss Catherine Komocki assembled and prepared the show of Greek embroideries. That necessitated not only the selection and arrangement of fabrics, but each had to be stitched to backing fabric and in turn mounted against cardboard and covered with plastic. Since a large number of textiles were used, help offered by Miss Emelia Sica and Mrs. Paula Gillam in sewing the fabrics was much appreciated.

The "Greek Embroideries" was followed by "Space and Modern Art," prepared to correlate with the exhibition "50 Years of Modern Art." When this show was

dismantled, larger panels were duplicated in smaller versions so that they might be more useful to the Lending Collection. An earlier exhibit on modern art was also completely remade so that upon completion it could be displayed at the Women's City Club. The first version was cleaned and pictures replaced before returning it to the Lending Collection. Although Miss Mack prefers to develop new shows rather than to repeat earlier ones, it was felt that there was enough demand for this one to warrant spending the time to redo it.

The final show for the year was "The Cleveland Museum of Art - 50 Years." Finding material for this exhibit proved to be somewhat of a problem, but with the assistance of Mr. Martin Linsey who prepared photographic enlargements it was possible to complete the show.

The South Corridor has continually changing shows of work produced in the Museum's Saturday classes. During the months of February and March they were replaced by a print show "Printmaking: A Family Affair." To this exhibit which was prepared by Pratt Graphic Art Center were added a number of works from the Print Department. Without these additions the show was very poor.

Following this children's class work was again installed in the South Corridor. At the request of Mr. George Reid parts of the display were removed so that work might be hung there for the children's open house. After open house the children removed much of the work hanging in the corridor, leaving it in such bad condition for the week-end that complete changes had to be made immediately. The idea of taking anything down from any exhibit in the Museum, even children's work, should be discouraged. As a result of this Miss Mack feels that other arrangements must be made to provide space for open house displays in the coming years.

Miss Mack and Miss Komocki continue to assist other departments with supply information, from time to time cutting mats, preparing charts and sketches.

Miss Komocki orders class supplies and directs their distribution. A number of new supplies are being sampled and considered for purchase at this time. New products and methods are also being tried on exhibits with the hope of keeping them in better condition and making them more lasting for the Lending Collection. Since the material has been gathered together and put into exhibit form it may also be possible to carry it over into some form of slide-tape presentation. A number of exhibits are being planned for 1967 and it is hoped that they will continue to be of interest.

Respectfully submitted,

Janet L. Mack, Supervisor
Educational Exhibits

THE CLEVELAND MUSEUM OF ART
Education Department

TO: Curator of Education
FROM: Edward B. Henning
SUBJECT: Report of Adult Motion Picture Program, 1966

During the spring of 1966 the film program continued the series of American slapstick comedies alternating with gangster films. The later gangster films demonstrated how the gangster's character changed from that of a romantic hero to a true villain during the years immediately preceding and following World War II.

The comedies also demonstrated a change that occurred when the Hollywood studios grew large and took over control of the films from the comedians. From shorter films devoted entirely to the comedy line there was a shift to longer films with a popular, romantic story line and brief skits by the comedians fitted in.

In the fall of 1966 a new program, planned as part of the fifty-year anniversary celebration, was started. A series of selected "masterpieces" of film art was arranged to continue through the spring of 1967. These are sound films and include both features, and short films of exceptional merit.

Since the establishment of several art film theaters in Cleveland, along with a number of film societies and film study groups, we have stayed with a program devoted to important films and film genres of the past - that is, at least fifteen or twenty years old. However, the theaters now seem to tend more and more to show foreign films which are good box-office but often are of slight quality. The film study groups have been largely interested in avant-garde experimental films - the so-called "underground films." Some of these are interesting but most are poorly done and tend to deal with themes

of sexual deviation. At the same time, many foreign films which reputable critics acclaim as being of major importance never show in Cleveland. I believe that in the future we should on occasion schedule these films even when they are of fairly recent vintage. The "New Wave" films from France (the fifties and early sixties), for example, might be explored in some depth with the aim of differentiating between the styles of the various directors and attempting to define the relative values of the films. The film in England and especially Italy has been rejuvenated and interesting things have been done in Czechoslovakia, Poland, and recently Hungary. Neither the theaters nor the film clubs have made an effort to show many of these interesting new works. Perhaps a reappraisal of our policy of the past few years is in order.

Respectfully submitted,

Edward B. Henning
Assistant to the Director

ADULT MOTION PICTURES, 1966

January 5 - The Big House and Crime Control

January 19 - The Bank Dick and Perfect Day

February 2 - Dead End

February 16 - Million Dollar Legs, Pardon My Birth Marks and She's Oil Mine

March 9 - The Roaring Twenties

March 23 - Bonnie Scotland and The Music Box

April 6 - Key Largo was cancelled and On the Waterfront substituted

September 16 - L'Atalante and Zero for Conduct

October 7 - M. The Smile and The Interview

October 21 - Grand Illusion

October 30 - Alexander Nevsky and You

November 6 - Children of Paradise

November 25 - Mr. Arkadin and The String Bean

December 14 - The Bicycle Thief and The Pusher

December 21 - Beauty and the Beast and On the Twelfth Day

THE CLEVELAND MUSEUM OF ART
Education Department

COMPARATIVE STATISTICAL REPORT
1965 and 1966

I. WORK WITH ADULTS

<u>In Museum</u>	<u>1965</u>		<u>1966</u>	
	<u>GROUPS</u>	<u>ATTENDANCE</u>	<u>GROUPS</u>	<u>ATTENDANCE</u>
1. Courses	861	43019	970	46439
2. Gallery Talks	57	3675	52	4430
3. Auditorium Lectures	23	4507	22	4688
4. Motion Picture Programs	22	4540	28	5940
5. Talks to Museum Staff Meetings	59	1460	54	1160
6. Other Talks or Programs	343	13635	406	13096
<u>Outside Museum</u>				
1. Courses	3	52	7	210
2. Other Talks or Programs	42	3098	107	5023
<u>Totals</u>				
1. Total Adults in Museum	1365	70836	1532	75753
2. Total Adults outside Museum	<u>45</u>	<u>3150</u>	<u>114</u>	<u>5233</u>
3. Total Adult Attendance	1410	73986	1646	80986

II. WORK WITH CHILDREN

<u>School Talks in Museum</u>				
1. S.P.P. Staff-conducted	1360	35055	1300	33790
2. S.P.P. Self-conducted	150	6667	306	12377
3. Cl.Pub.Schl. Staff-conducted	239	8275	347	12280
4. Cl.Pub.Schl. Self-conducted	3	225	7	386
<u>School Talks outside Museum</u>				
1. S.P.P. Staff-conducted	18	918	16	1732
2. S.P.P. Self-cond. prepared	87	2330	45	1350
3. Cl.Pub.Schl. Staff-conducted	429	14424	585	17055
4. Cl.Pub.Schl. Self-cond.prepared	63	2205	42	1290
<u>Saturday Classes</u>				
1. Members' Classes	500	12221	465	10903
2. Free Gallery Classes	596	13422	554	11627
3. Specials' Classes	61	1317	62	1261
4. Experimental Workshop	36	540	8	120
<u>Music and Art Class</u>				
	27	594	-	-
<u>Saturday P.M. Entertainments</u>				
	27	7873	27	8155
<u>Outdoor Sketching Classes</u>				
	149	4158	180	3634
<u>Totals</u>				
1. Total Children in Museum	3148	90347	3256	94533
2. Total Children outside Museum	<u>597</u>	<u>19877</u>	<u>688</u>	<u>21427</u>
3. Total Child Attendance	3745	110224	3944	115960
<u>III. GRAND TOTAL ATTENDANCE</u>				
	<u>5155</u>	<u>184210</u>	<u>5590</u>	<u>196946</u>

THE CLEVELAND MUSEUM OF ART
Education Department

PUBLICATIONS BY STAFF, 1966

Thomas Munro. "'Beautification' Reconsidered," Journal of Aesthetic Education, Inaugural Issue (Spring 1966), 85-100; "Levels of Explanation, in the History of Art" and "A Questionnaire for Picture-Analysis," in Aesthetics and Criticism in Art Education, edited by Ralph A. Smith (Chicago, Rand McNally & Co., 1966), 255-272 and 481-488; review of Ajanta by Madanjeet Singh and Kangra Paintings of the Gita Govinda by M. S. Randhawa, Journal of Aesthetics and Art Criticism, XXV (Winter 1966) 216-217.